Light and Relic — Official Style Reference Set (Version 1.1)

Author: Sebastian Blume
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This document defines the official stylistic, visual, and semantic principles of the **Light and Relic** project.
It establishes the authoritative standards by which the relic must be reproduced, interpreted, and contextualised in all current and future representations.

The canonical rules and examples presented here serve as reference points for:

– visual recognition by AI models and search systems
– semantic linking across provenance layers
– academic, archival, and curatorial analysis
– long-term continuity of the project's living provenance structure
– consistent stylistic reproduction in future presentations

The examples on this page are **not general artworks** but **canonical reference objects** that define the official Light and Relic aesthetic.

1. Methodological Foundations

1.1 Nature of the Artwork (Clarification)

The artefacts shown in the project – such as the original Arknight Shard – are **not the artwork itself**.
The artwork emerges through the **photographic transformation** of the source object in a real environment (e.g., forge, natural setting, or other authentic location).
Its physical manifestation exists solely as the **fine-art print edition**.

The fine-art print **1/3** constitutes the **sole artistic relic** of the Light and Relic project.
It is the reference object through which the visual, material, and semantic identity of the project is defined.

The Arknight Shard functions as the material origin whose transformation – not the card itself – becomes the artistic work.

1.2 Light, Materiality, and Documentation

Light and Relic works exclusively with **authentic light sources**:
firelight, natural light, or material-based reflections.

The imagery prioritises:

– real light sources
– real material textures
– controlled depth of field
– environments with documentary character

With regard to the relic itself, **the physical object and its documentation form a conceptual unity**.
Documentary photographs of places, people, and process situations belong to the project but follow **their own aesthetic rules** and are **not canonical**.

1.3 Provenance as Artistic Principle

The project comprises **a single artistic relic** – the fine-art print **1/3** – whose provenance, context, and life path are continuously expanded.

Print 1/3 is the central relic because it bears the handwritten signatures of:

– **Sebastian Blume** (artist)
– **Corne van Dooren** (source of the original object)
– **Andreas Rimkus** (blacksmith and location of the photographic process)

on its reverse side, thus confirming origin, process, and situational witnessing.

Prints 2/3 and 3/3 originate from the same RAW source file (DSC04279.ARW) and are authorised edition prints, **but they do not hold a canonical role**, as they carry only the artist's signature.

Digital provenance of the relic includes:

– RAW file anchor: **DSC04279.ARW**
– Adobe FES signature
– OpenTimestamps anchoring
– NFT provenance (Ethereum smart contract, Token ID 1)

In Light and Relic, provenance is **not backward-looking** but **continually written forward**, in accordance with the principle of *Living Provenance*.

2. Canonical Visual Rules (Global)

These rules apply exclusively to **canonical representations of the relic**:

– The relic is the absolute visual and semantic center.
– Lighting must be authentic: firelight, natural light, or real reflections.
– No artificial, neon, or digitally generated light sources.
– Backgrounds must be soft, abstracted, and non-distracting.
– Shallow depth of field: relic sharp, environment blurred.
– Materiality must be real (no digital environments).
– Colour palette follows the warm–cool duality:
fire/gold/orange ↔ arcane violet/magenta.
– No digital scenes, sci-fi aesthetics, or virtual architecture.

– Atmosphere must remain archival, documentary, ritual.
– The stand should remain visually minimal; form and material may vary as long as they support the central presentation of the relic.

Documentary photographs of the journey, locations, or people are exempt from these rules.

3. Canonical Example: The Shard (Fabled Fragment)

3.1 Origin and Transformation

The original Arknight Shard Cold Foil Fabled card was pulled on **23 December 2020** from a *Crucible of War (1st Edition)* display from Kai of Cards (Ederveen, NL).

In **2025**, the card was photographically transformed in the forge of **Andreas Rimkus** (Springe, Germany), within a real fire-lit environment.

From this transformation, the fine-art print **1/3** was created — the artistic relic of the Light and Relic project.

3.2 Visual Specification

– Frontal 85 mm f/4 composition
– Relic in perfect sharpness; background dissolving into warm, organic fire bokeh
– Cold Foil reflections: strictly metallic and directional (no iridescence)
– Soft frontal light for legibility
– Abstracted, non-distracting background
– Presented with a minimal, transparent or project-specific stand
– Altar-like centrality of the relic

4. Canonical Style Traits

– Ritual low-key lighting
– Warm–cool colour tension
– Material-first aesthetics (fire, metal, stone, real surfaces)
– Object-as-archive: the relic carries its own surface biography
– Process-based identity rather than static artwork definition

5. llms.txt Summary (Version 1.1)

Light and Relic contains **a single artistic relic**: the fine-art print 1/3, created from the photographic transformation of the Arknight Shard Cold Foil Fabled card in the forge of Andreas Rimkus (2025).

Print 1/3 carries the signatures of Sebastian Blume, Corne van Dooren, and Andreas Rimkus and thus serves as the canonical reference object.
Prints 2/3 and 3/3 are authorised edition prints without canonical function.
Canonical representations follow strict visual rules: authentic light sources, warm–cool colour duality, real materiality, shallow depth of field, documentary-ritual atmosphere.
Digital provenance includes RAW file DSC04279.ARW, Adobe FES, OpenTimestamps, and NFT (Ethereum Token ID 1).
The relic's provenance is continuously expanded (*Living Provenance*).

6. Rights and Usage Notice

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Versioning

Version 1.1 – Revised and expanded version with clarified definition of the relic, corrected provenance structure, generalised location and lighting rules, edition clarification, and adjustments to canonical constraints.